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PLATES AND ILLUSTRATIONS

OFFICES, Will & Baumer Company, Syracuse, N. Y.	- - -	Plate LVI
<i>Merritt C. Conway, Architect.</i>		
JEWISH PROTECTORY AND AID SOCIETY, Hawthorne, N. Y.		
Administration Building,	- - - - -	Plate LVII
Dining Hall,	- - - - -	Plate LVIII
Ground Plan,	- - - - -	104
<i>Harry Allan Jacobs and Max G. Heidelberg, Asso. Architects.</i>		
KNICKERBOCKER TRUST CO., 60 Broadway, New York City.		
Exterior,	- - - - -	Plate LX
Officers' Room,	- - - - -	Plate LIX
<i>McKim, Mead & White, Architects.</i>		
MASONIC TEMPLE, Brooklyn, N. Y.	- - - - -	Plate LXI
<i>Lord & Hewlett, Architects.</i>		
WESTCHESTER COUNTY COURT HOUSE, White Plains, N. Y.		
Exterior,	- - - - -	Plate LXII
Supervisor's Room,	- - - - -	Plate LXIII
<i>Lord & Hewlett, Architects.</i>		
HIGH SCHOOL, White Plains, N. Y.		
Exterior,	- - - - -	Plate LXIV
Details,	- - - - -	Plate LXV
Plans,	- - - - -	105
<i>H. C. Pelton, Architect.</i>		
BUNGALOWS AND PLANS, Belle Terre, L. I.	- - -	100-101
<i>Aymar Embury II, Architect.</i>		
DETAIL OF DOORWAY, 26 Hatton Garden, London,	- - -	102
DETAIL OF DINING ROOM " " " "	- - -	103
<i>Drawn by J. M. W. Halley and H. A. McQueen.</i>		
THE HUNNEWELL GARDEN, Wellesley, Mass.	- - -	106-108

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ARCHITECTURAL CRITICISM.

IT is a very far cry from the Clark House to the White Plains Court House (plates lxii and lxiii) and the Brooklyn Masonic Temple (plate lxi), and one which "gladdens the eye of the beholder." I never understood just how the Clark House came to be built. I think that none of the architects associated upon it believe it was his fault. Certainly, judging from the other work of both Lord & Hewlett and Kenneth Murchison, one can hardly believe them to have been the work of the same hands. The White Plains Court House and the Masonic Temple are of the same general character, adapted each to its purpose. The Court House is entirely charming, beautifully proportioned, exquisitely detailed and of exactly the proper character for a country town in Westchester County. Simple, dignified and refined it expresses everywhere the calm and quiet with which one thinks judgments should be given.

The Masonic Temple is quite the most dignified and impressive piece of architecture which has been done during the past two years, and it seems almost safe to assume that should this be shown at the Architectural League next winter it will win, and worthily win, for its designers, the gold medal of the Architectural League. I do not recall any other building which expresses so completely the high purpose and aims of a great secret society like the Masons, and it is as beautifully thought out in every particular as it is perfect in general conception. The color of the brick work is delightful, the method of using colored terra cotta in the columns, the capital, the belt courses and in the cornice is the best of modern times; one is tempted to say the best of all time. The building is, I suppose, Greek. I say this grudgingly, for it is so thoroughly modern in its handling that it seems to me really American of the highest type rather than a derivative from some ancient architecture. The treatment of the windows is remarkable to the highest degree. They interrupt not at all the simplicity and solemnity requisite to a building for this purpose and seem necessary adjuncts to the decoration of the building, instead of interruptions to the wall surface. The treatment of the pylons on the corners with the plaques between the windows is remarkable and there is no point on the entire exterior to which adverse criticism can be made. It is a wonderful piece of design and unquestionably one which will endure.

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COMPETITION

The Robert Fulton Monument Association of No. 3 Park Row, New York City, announces a competition among the Architects of the United States for the purpose of securing designs for the memorial of Robert Fulton, costing \$2,500,000.00 and to be erected in Riverside Park in the City of New York.

Architects of experience and good standing are requested to apply to the Association for forms on which to make application for the competition program and permission to have their names entered as competitors.

THE Knickerbocker Trust Company (plates lx and lix) had, at the time of the recent panic, started to erect a tall building on the corner of Broadway and Exchange Place. The treatment of the lower portion of the building conforms with the uptown building for the same concern; above that runs a very simple shaft with terra cotta piers and an interesting treatment of terra cotta above the windows on each story. The details are of the same high order of excellence with most of McKim, Mead & White's work and leave little to be desired. Personally, I do not care for the be-whiskered gentleman seated in such a careless manner upon bunches of leaves in the column capitals. I have no doubt that the Italians used figures in this way, but the Italians were not infallible, and even McKim, Mead & White sometimes slip up. The piercing of windows through the frieze is excellently done. It is by no means easy to use windows so large as these and still retain any continuous treatment. Here it has been accomplished by the interesting decoration of the panels between the windows and the framing of the windows in a similar manner with the panels. The main shaft of the building does not seem to have sufficient connection with the base. There is a strong need for some intermediate step between it and the cornice. Aside from that feature the body of the design is excellent. The use of metal to fill in between columns and pilasters is an excellent one and is sound in construction and of good effect. It is now very extensively used and is here as well handled as anywhere else. The problem before McKim, Mead & White was unquestionably difficult. To superpose a tall building on a base like that of the old Knickerbocker Trust Company building at 34th Street was nearly impossible of success and the result is probably as good as could be obtained. Yet it does seem that a sentimental attachment to uniformity between the two buildings should have given place to a view of the problem as one distinct from the old one and be treated separately.

THE modern method of housing children's institutions has done away with dormitories as far as possible and has placed the inmates in individual cottages where twelve or fifteen of them may be looked after and taken care of by a single matron or a single teacher. The boys who have been turned out in the past by orphan asylums and protectories have added little to the benefit and usefulness of the community, but under the new system, which is practically that of the large private schools, it is hoped that the morale of the institutions will be greatly increased. The Jews have been always foremost in the care of those of their race whose maintenance has devolved upon the community, and this Jewish Protectory (plates lvii and lviii) is an excellent illustration, not only of their enterprise in leading rather than following new methods, but also in the munificence of their gifts. The same cleverness which they display in business transactions they show in the selection of their architects, and in choosing these two young men for a work of this magnitude their foresight was well displayed. The buildings are simple, quiet, and excellent in character, and there is no question as to the purpose of each. The cottages are thoroughly domestic, lacking all the coldness and hardness which we have come to associate with institutions. The administration building and the dining hall are such as an American college could be proud of, the dining hall especially being a delightful example of the characteristic English collegiate Gothic of the present time. The admin-

istration building is probably not as good as the dining hall; the motive is much more ordinary and the details not as well thought out; but, in spite of these objections, it is upon the whole excellent in mass and good both in color and in fenestration. To return to the dining hall—the combination of materials with brick and limestone for the one story portion and cement for the higher part, is a very delightful one, while the semi-classic limestone entrance of thoroughly English character serves as an excellent connecting link between the two materials. The whole scheme is one to which, as is not often the case, the heartiest praise can be given, not only to the architects, but also to the man, or group of men, whose broad-minded and clear-sighted policy has made it possible.

OF much the same character as the administration building of the Jewish Protectory is this little office building (plate lvi) to house the offices of a factory. While the building itself will not rank among the great achievements of American architecture, its author cannot be too highly commended for giving so much care to the design of a structure for purely commercial purposes. Like the trustees of the Jewish Protectory these owners deserve the thanks of the public for erecting a building which is not alone a shelter, but an ornament. It is one of the most encouraging features of the present art movement in the United States that in all classes of work owners are thinking more and more of beauty and appearance without too much stress upon the investment side. As a matter of fact, most corporations and commercial establishments, which have had the courage to spend money along purely artistic lines, have found themselves amply repaid in advertising for what the architecture has cost them by the greater attention paid to their enterprise. Instances of this sort are common. Often when the building does not act in any sense as an advertisement, as is the case in the big warehouse in Jersey City, of which Jarvis Hunt was the architect, better appearing buildings produce greater efficiency in the working staff, greater contentment with their positions and so indirectly pay for themselves. I have no doubt that the owners of this building will find themselves well repaid for their investment in an exterior which is attractive and delightful. To criticize the building a little in detail: the combination of the white and red is somewhat spotty, and both the use of a cornice upon such a small portion of the building and its treatment seem inadvisable, for it neither harmonizes with the style nor does it seem necessary in its present position. The treatment of the window openings is not of the happiest, nor is the method of coigning their jambs exactly what is needed. In spite of these minor defects the building, as a whole, is excellent, of the proper character for an office building and, in the main, very well handled.

AS soon as Mr. Snyder took charge of the school buildings of New York City and was so successful in his adaptation of English Gothic to the tremendous window space requisite, architects all over the United States have been using a similar style for their school buildings. Sometimes the results are of a very high quality and at others they are by no means so successful, but even then they are interesting as attempts toward a final solution of this most difficult problem. The White Plains High School (plates lxiv and lxv) will hardly rank among the best of the public schools on the merits of its exterior. It is evidently the work of a man unfamiliar with the Gothic

style and of a temperament little in harmony with its requirements. Some of the features are excellent and others downright bad. The main trouble is in the scale. An architect accustomed to working in Classic work finds it almost impossible to adjust himself to the littleness of the scale in the Gothic style. Such has been here the case, and the whole building shows its ill effect. The tremendous size of the string course at the base of the parapet is evidently due to recollection of the Classic cornice, and is not only far and away too big for the rest of the building, but the ornament is ill-chosen and badly placed. The use of gargoyles, alternating with bosses, breaks up the clean, slim lines necessary to good Gothic work, in the most unpleasant manner. The coping, while itself well detailed, is entirely too much broken up and thereby renders the general silhouette of the building awkward and ineffective. The ornament is improperly placed and unsuited to its position. The hood mold is brought down too far over the windows and the windows themselves are badly spaced and ill-shaped. The entrance door, which probably looked very well on the elevation, because on the elevation the base of the arch showed at its proper point, here is dwarfed, because the back of the entrance way starts from the top of the steps and makes one feel as if one would have to duck to get underneath it. The whole effect of the building is restless and disturbing in the extreme. Nevertheless, there are certain details of merit and which exhibit the hand of the artist that Mr. Pelton really is, in spite of the most unhappy result of his effort in a building, the character of which is utterly foreign to his methods.

THE JEWISH PROTECTORY AND AID SOCIETY BUILDINGS, HAWTHORNE, N. Y.

THE Jewish Protectory and Aid Society were fortunate in procuring so suitable a site for their buildings as the one at Hawthorne, N. Y. The land consists of a level plateau five hundred feet above the sea, with meadows, orchards and woodland sloping toward a beautiful valley at the east. The contour of the land makes it peculiarly suitable for an institution of many separate buildings such as the Protectory is. The associated architects are Harry Allan Jacobs and Max G. Heidelberg.

The Institution is a home for delinquent boys. It is stated in a report of the Institution: "The boys who are sent to the Protectory are not as a rule criminals, but have fallen into delinquency, because of the depravity of crowded and neglected homes where decency of life and thought is an impossibility, because of the evils of the street where most of their waking hours are spent, and because of neglect of proper religious training." The Institution is essentially a home for the boys, where they lead the healthy, normal life of a boy in a country village. They live in family groups in separate cottages, under the care of a house father and mother, attend school, work on the farm, receive training in technical work and have their share in the usual athletic sports of boys.

The group of buildings follows the scheme of a small model village, with its public buildings as a central group, and its dwelling houses conveniently located in relationship to this group. The contour of the land, with its long, level plateau, lead to the obvious major axis with houses on either side, and minor axis terminated by the schoolhouse. The group is approached on the minor axis by a double road which leads directly to the village square surrounded by the

schoolhouse, dining hall building and at a future time the technical shops.

A modified English domestic style has been adopted in the design of the buildings, because it was felt that it was peculiarly adaptable to the domestic "intimate" character which it was felt the buildings should have. The so-called "cottage



TYPICAL COTTAGE, JEWISH PROTECTORY.

system" was used, because a broad-minded Board of Directors appreciated that it was only by approximating as nearly as possible the conditions of home and family life, could they achieve the object for which the Institution was founded. The cottages are identical in plan, but some variety has been achieved by the use of different materials for the exteriors, some being all of stucco, some of brick, some having half-timber work, and in others the first story is of rubble stone.

Each cottage houses thirty boys, divided into two dormitories. Adjoining each dormitory is a locker room and toilet. The first floor contains a large living room, two bedrooms and bath for the house father and mother, and a sewing room. In the basement is a large washroom, a feature of which is a shower bath in which fifteen boys can be bathed at once. The remainder of the basement is taken up by the playroom and boiler room, each cottage being heated by an independent hot water heating plant.

The boys do not dine in the cottages, but in the main dining hall building. The dining hall is divided into alcoves,

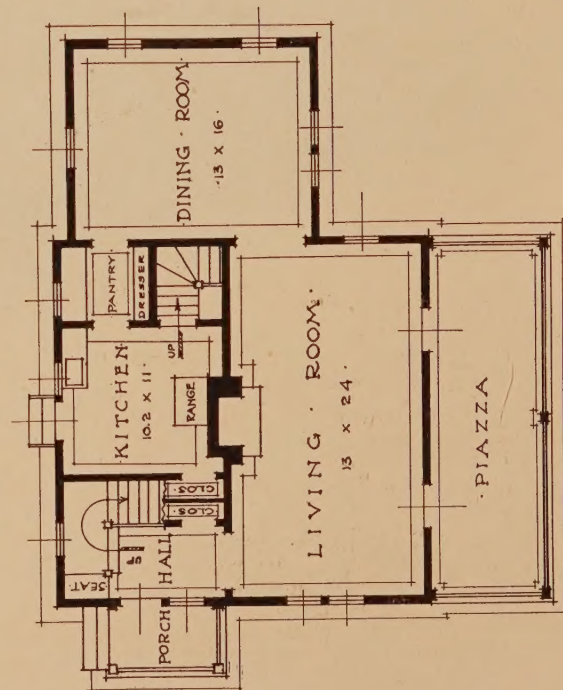
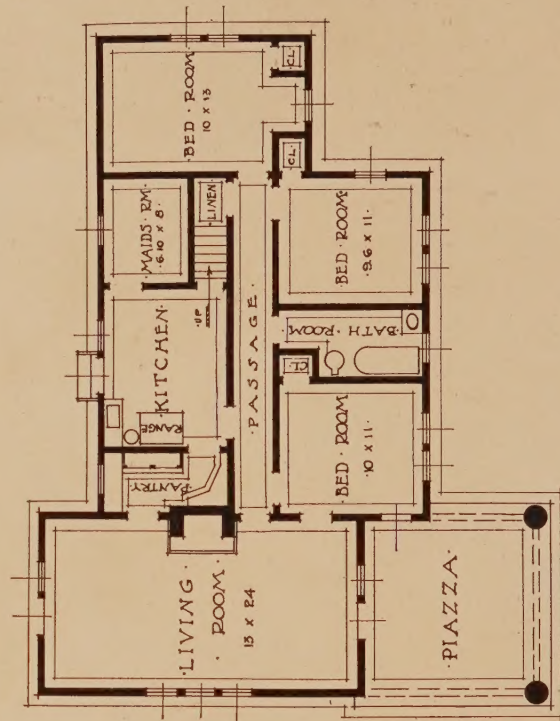
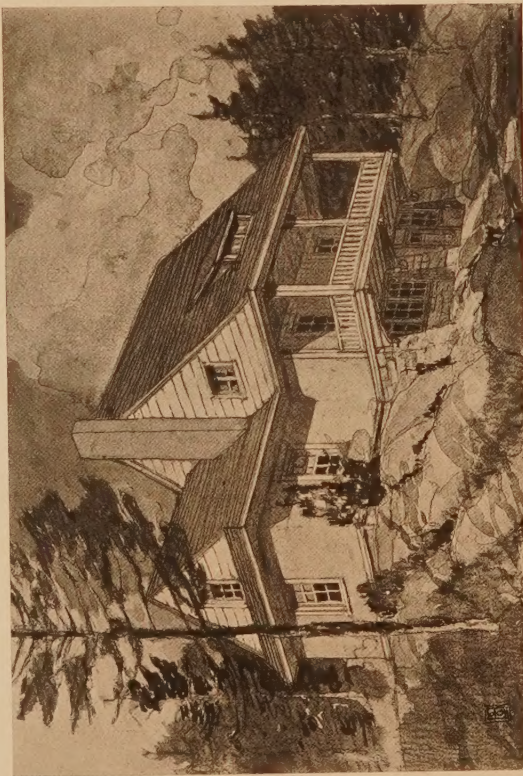
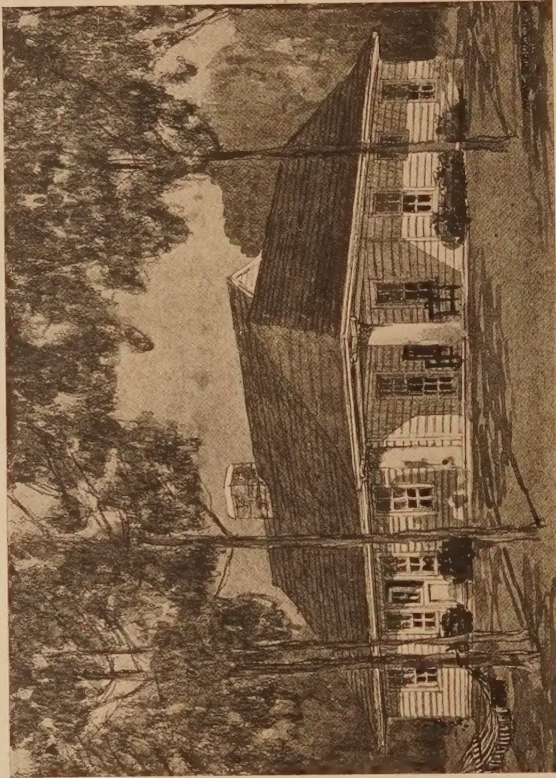


SUPERINTENDENT'S RESIDENCE, JEWISH PROTECTORY.

each house having its own alcove, the idea of each family dining separately being carried out in this way. The kitchen, laundry, bakery, storage and refrigerator rooms are in this building.

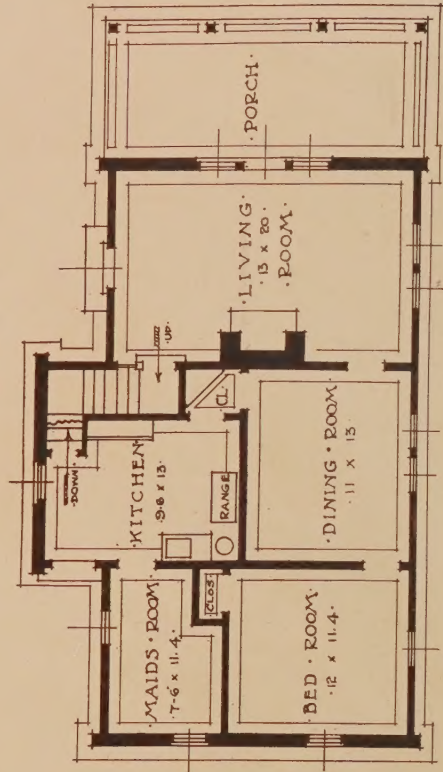
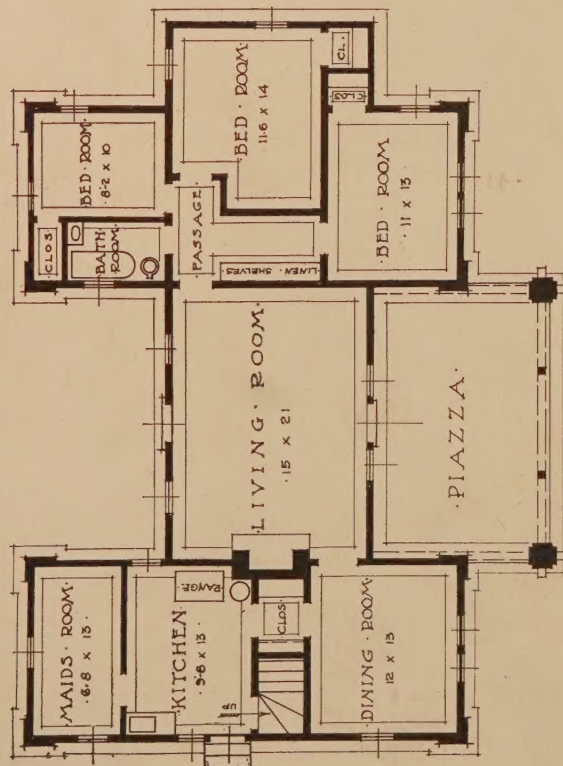
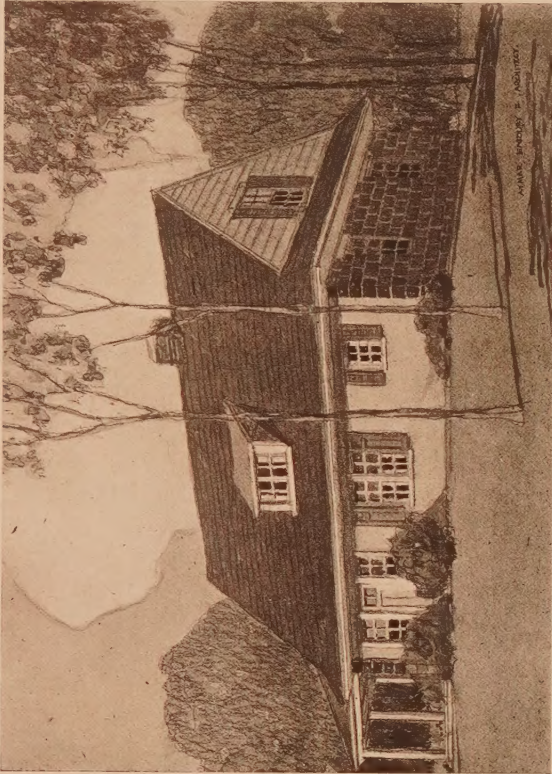
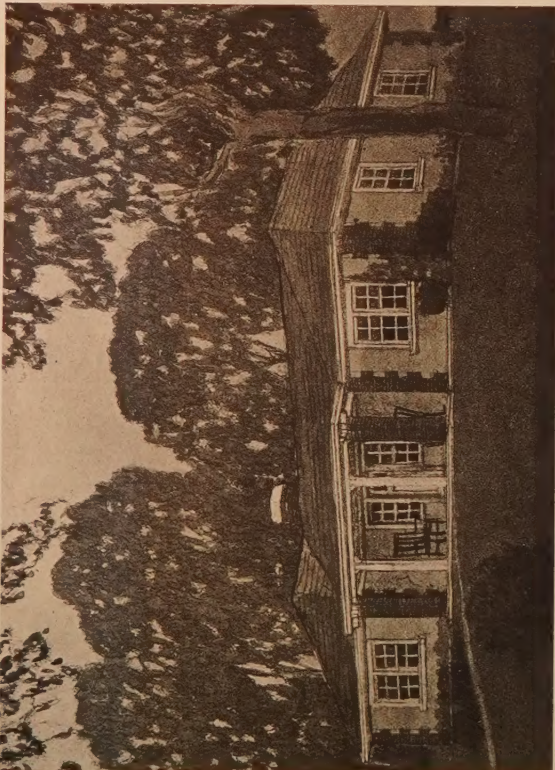
The schoolhouse and administration building contain, in addition to the schoolrooms and executive offices, a large

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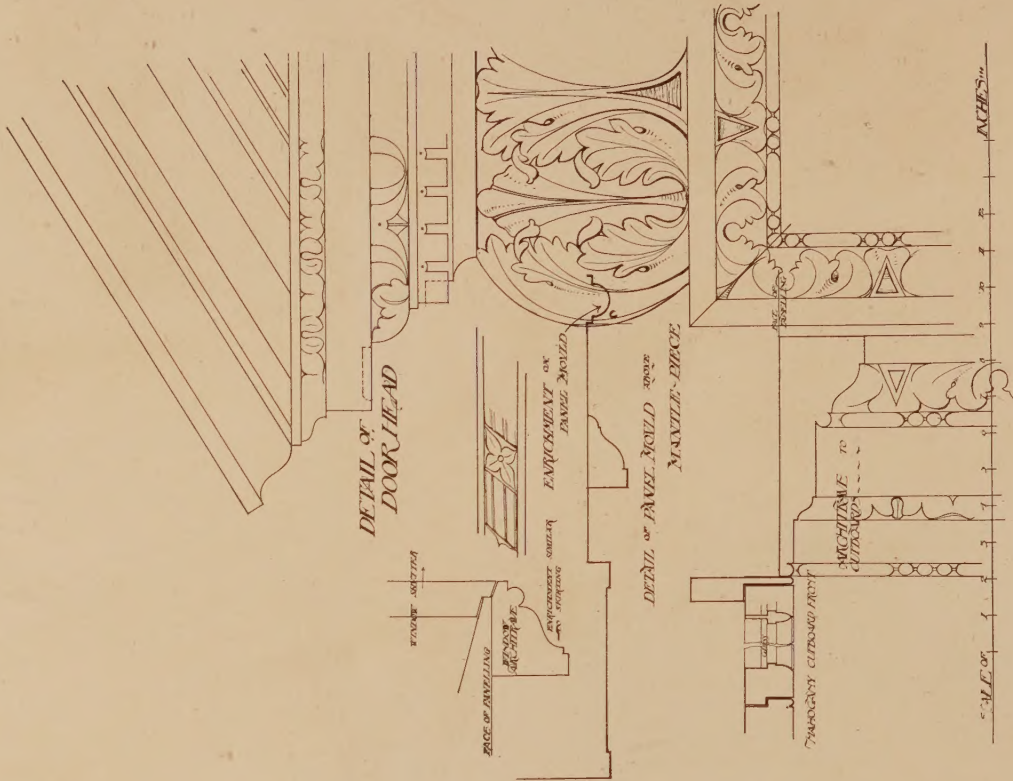
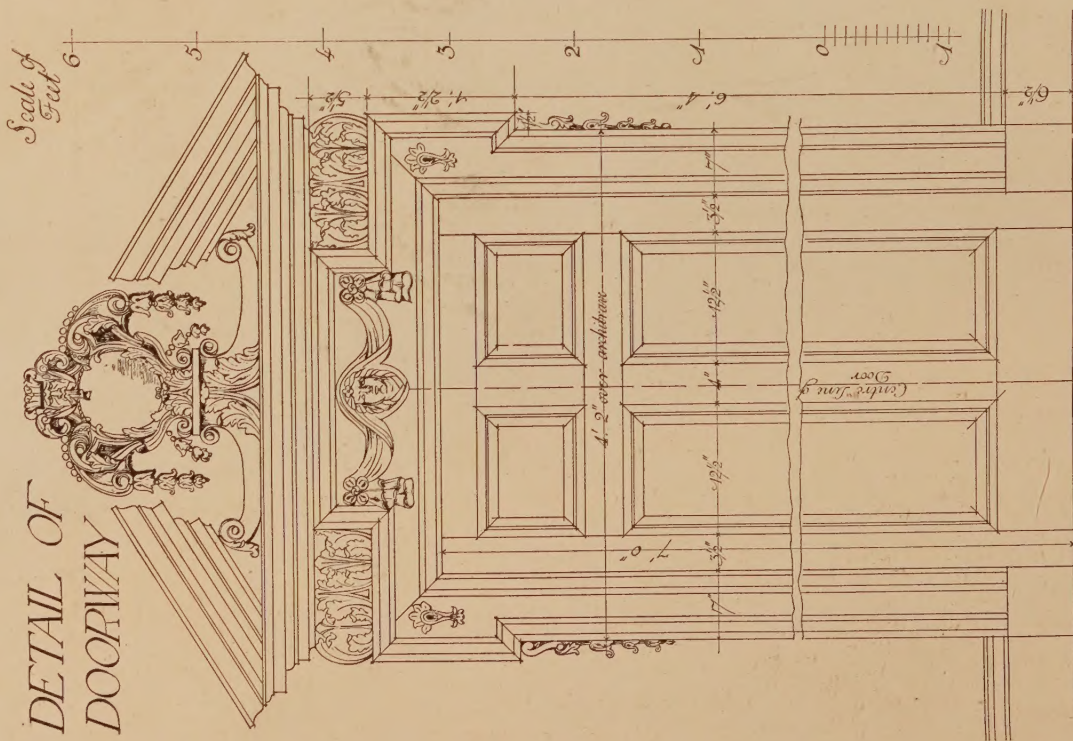
Aymar Embury II, Architect.

BUNGALOWS AND PLANS, BELLE TERRE, LONG ISLAND.



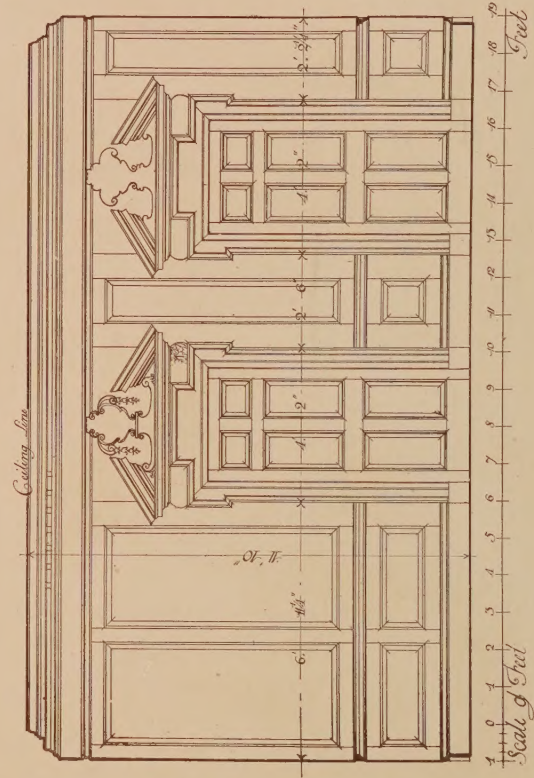
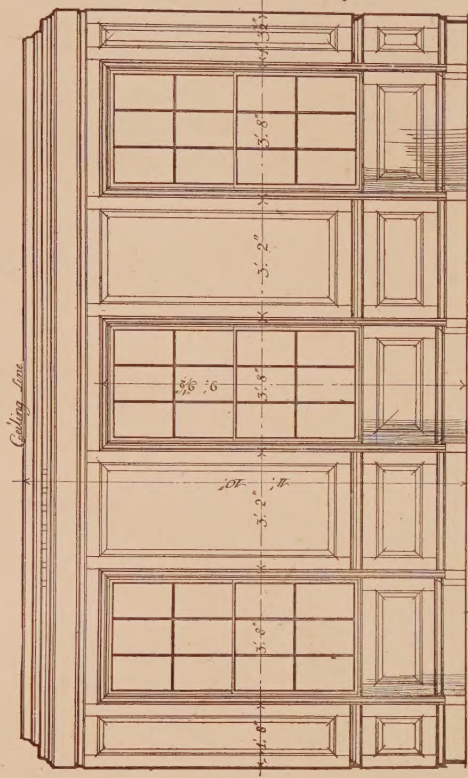
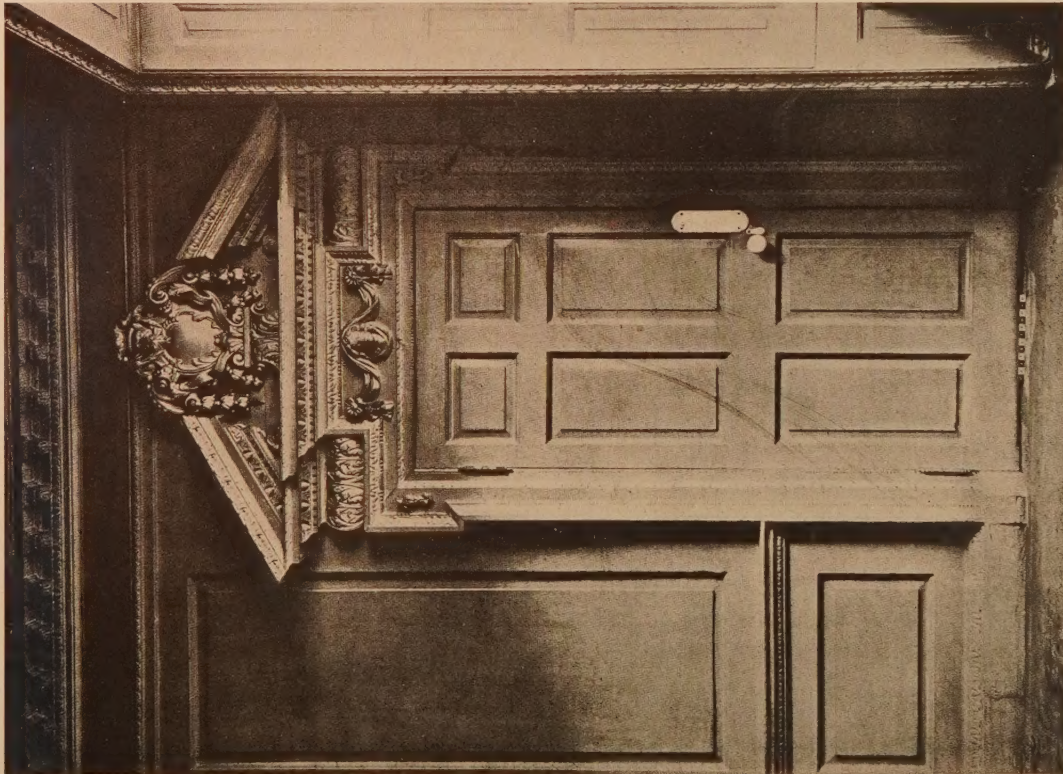
BUNGALOWS AND PLANS, BELLE TERRE, LONG ISLAND.

Aymar Embury II, Architect.



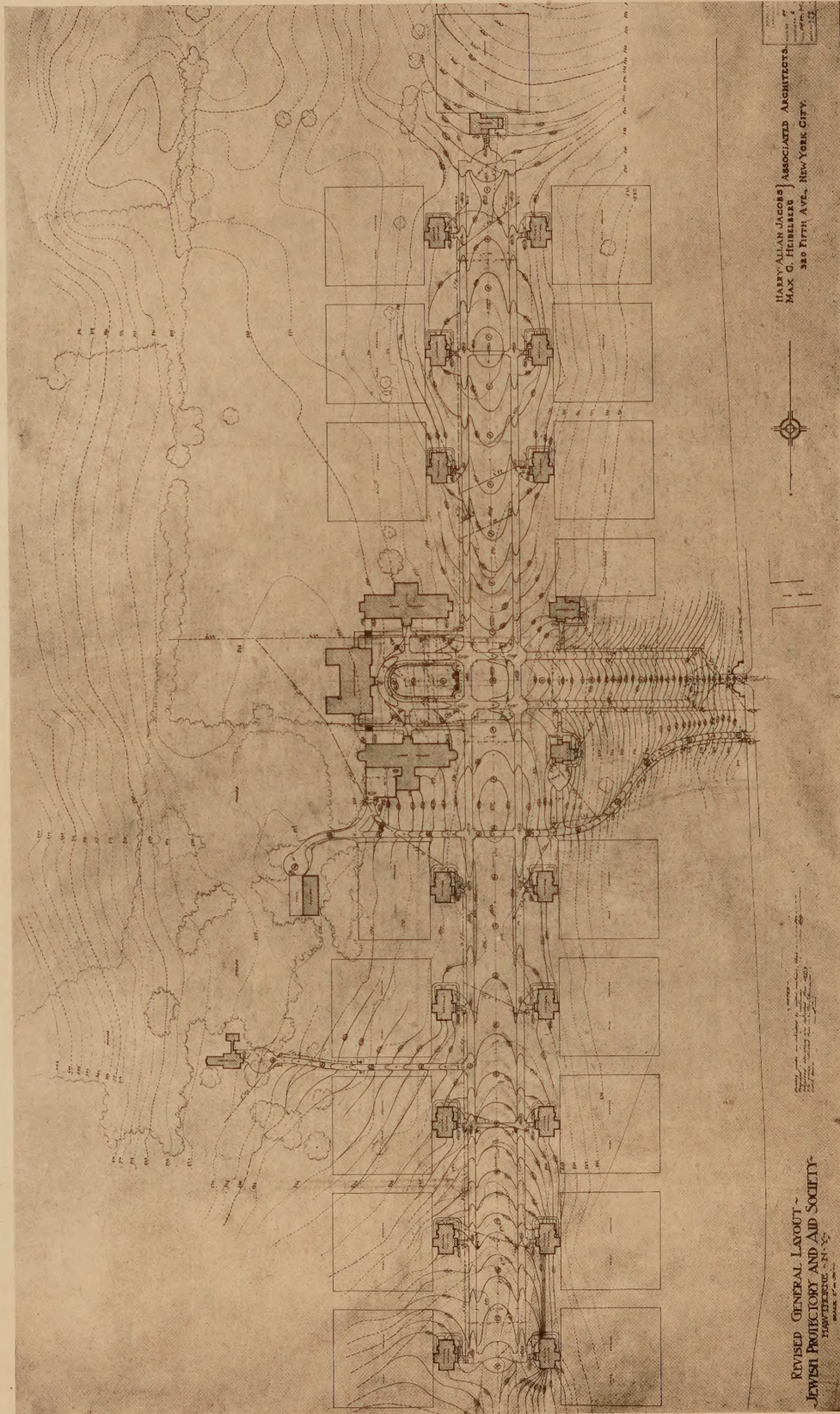
DETAIL OF DOORWAY, 26 HATTON GARDEN, LONDON.

Measured and drawn by J. M. W. Halley and H. A. McQueen.



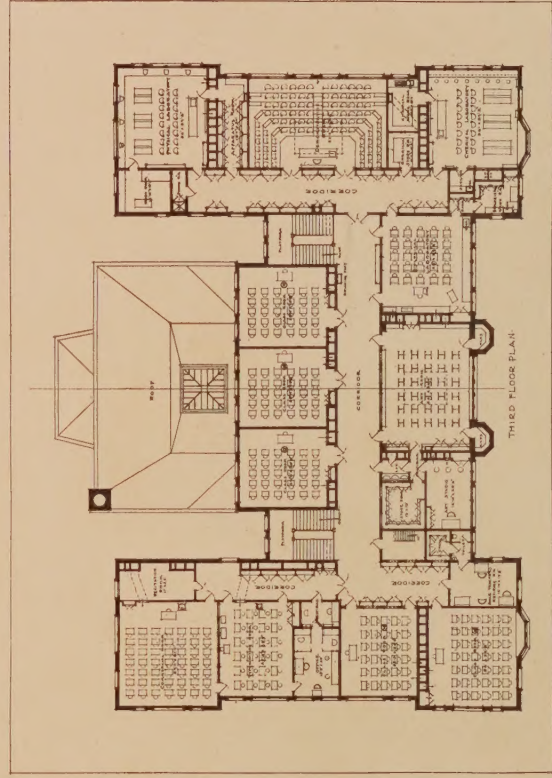
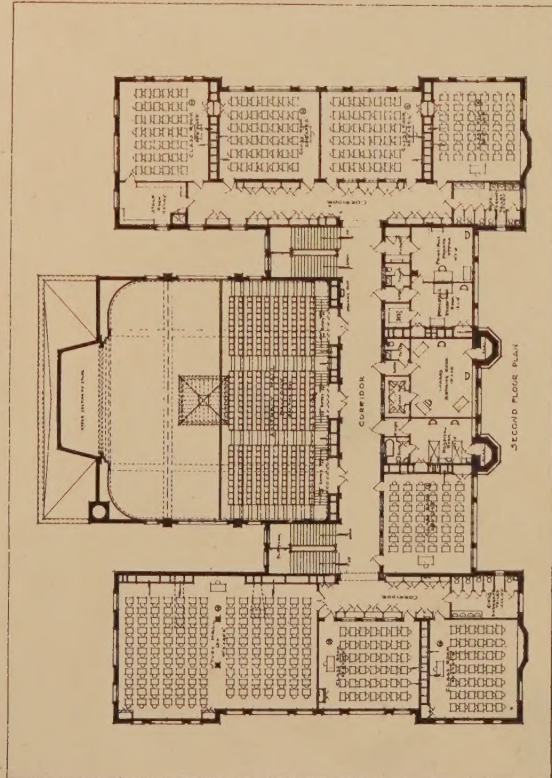
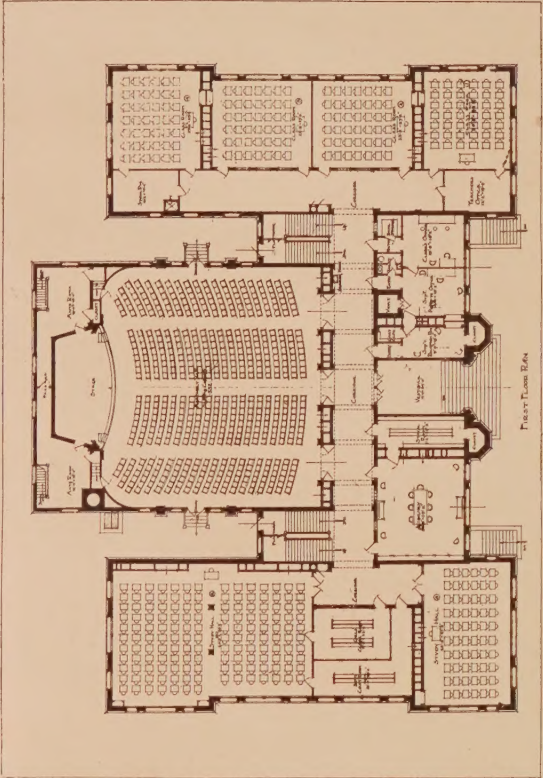
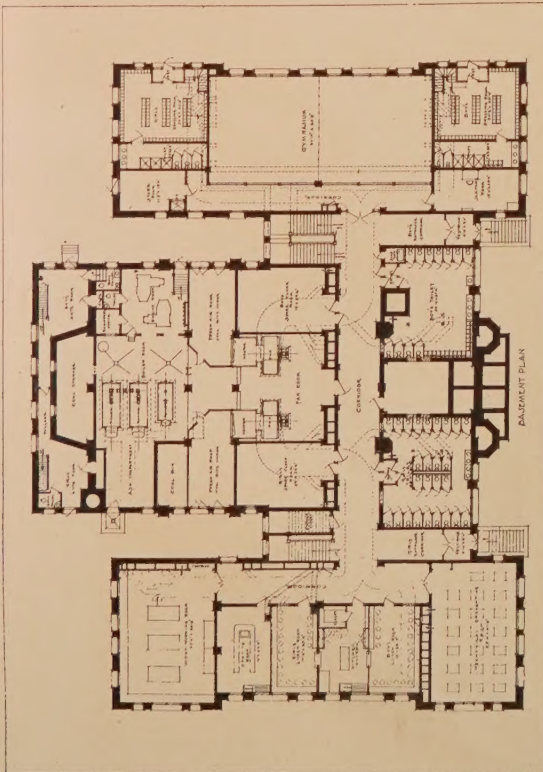
DOORWAY AND DETAIL OF DINING ROOM, 26 HATTON GARDEN, LONDON.

Measured and drawn by J. M. W. Halley and H. A. McQueen.



GROUND PLAN, JEWISH PROTECTORY AND AID SOCIETY, HAWTHORNE, N. Y.

Harry Allan Jacobs and Max G. Heidelberg, Asso. Architects.





THE HUNNEWELL GARDEN, WELLESLEY, MASS

T. E. Marr, Photo.

(Continued from page 99)

room in the basement, which is used as a drill hall, and an assembly room and synagogue, on the third floor.

A small hospital, containing about twelve beds, provides for those who are ill and also serves as the headquarters for the inspecting physician.

The superintendent's residence is located at about the center of the group of buildings, so that he may have a convenient survey over the entire institution.

A central power house contains the heating plant for the three main buildings, the electric generating plant, the ice plant, fire and deep well pumps, and engineer's quarters.

A PLEA FOR TRUE DEMOCRACY IN THE DOMESTIC ARCHITECTURE OF AMERICA.

WE Americans flatter ourselves that in domestic architecture, at least, we lead the world; that we have said the last word that has been said as to the comforts and equipments of home. If perfection of plumbing and plenty of heat meant home, or if ingenuity of arrangement meant architecture, this would be so. But we have very little real domestic architecture that is worth while—real in the sense of being an expression of the life of the people, more than a mere shell for their bodily comfort, says William L. Price in the *Craftsman*.

What proportion of the people of the United States live in their own homes? We have a trite expression that "Fools build houses for wise men to live in." The facts are rather the reverse. Wise men build houses and fools live in them, for the builders, at least, had the fun of building, and they, as builders, do not live in the cast-off misfits of other men. Nearly all of our people live either in houses built to sell, without individuality or other relation to the inhabitants than selection of the least unfit by them; or they live in houses designed by architects who did not and could not know them and their life, and who in most part were more interested in their art than in the object of their art.

To really produce domestic architecture, three elements are essential: First, an intelligent demand on the part of home builders for houses that shall meet their individual needs, in accommodations, in convenience, in embellishments and as an expression of and interpretation of their real life and interests; second, architects who have the desire and are able to interpret these needs, and also to explain to the craftsmen how they can be brought into being; and third, craftsmen who can make solid the dreams of the architects and add to the building those indefinable touches of real craftsmanship that are essential to all vital architecture and that can be neither drawn nor specified, but must grow out of the work itself.

What is domestic architecture? Not pictures of houses, but houses. Not transplanted and unrelated diagrams, but stone and brick, wood, iron and glass, built up into an expressive envelope for human desires and sentiments.

We have one real expression of domestic architecture in the Colonial, but we are no longer colonists, and we may not hope to get a real American architecture by futile attempts to copy either the letter or the spirit of an architectural expression of even our own forefathers. Our lives differ more from theirs than theirs did from the present life of Europe. Colonial architecture was a formal and stately background for the minuet, for the coach and four, for flowered vest and brocaded gown. Its elegance has the flavor of mignonette, and your trained architects can never galvanize

it into life by the application of a knowledge of Renaissance details that the creators of it fortunately lack. And most of the culture that demands it is as foreign to real democracy as modern Colonial is to real Colonial, and as spurious as the marble detail done in wood and paint, which it so much admires.

Isn't it about time for our spurious and insincere contempt for democracy to cease? Have we not paid the humiliating price of false ideals long enough? We have some real worth, some high purpose. There are some live Americans who are no more ashamed of our crudities and incompleteness than they are proud of our vanities and borrowed plumes. There are even some architects whose hopes are beyond income and the prestige that come from the production of extraneous elegance, whose desire is for a pregnant art, who are not afraid to interpret life as they find it, even its rawness, who are honest enough even to build in the vain-glorious absurdities that they laugh at. Be honest, fellows, tell it all, as simply and beautifully as you can, but *all* of it—the brag and the boast as well as the simple and manly worth and the shamed sentiment. The American is a good sport and will soon laugh with you at his own foibles, and better yet he is game, and when you have helped him to laugh at your combined efforts in his building, he will help you to tear it down and build better. Why, even our very rich men, who are many of them fine fellows when they are not at work, do not live in the fool palaces they build. They really *live* a few weeks in the year, on the water, in camp, somewhere beyond the bonds of the snickering and contemptuous servitude of their establishments. And you, rich men, why not really help life and art along by letting us build you something genuine, some place halfway fit for the fragments of a real craftsmanship for which you pay such fabulous prices? Quit building the silly, sham palaces that demean your powers even though they do express your dollars. The idea of a live craftsman like Mr. Schwab, who really does things, building a dead French château in New York, would be hilariously funny if it were not pitiful. Mr. Carnegie, who has built up a great American industry, and in his intense Americanism speaks for democracy and a world peace and world citizenship, scatters over our country library buildings that are in design essentially European and unmodern. If only he would insist that they be American architecture and real craftsmanship, he might help us to vital architecture as no other influence could, even to a real domestic architecture; for the library is an adjunct to and an extension of the home. Mr. Carnegie, like some of the rest of us, believes in the spirit of democracy, only we don't know what it is and don't try to apply it. We are beginning to look toward something beyond or behind it, and our college professors and wise men babble about the failure of the untried.

And we think we are so practical. We, the rankest spendthrifts in the world—spendthrifts not in the high sense of living to-day, of expending all in the expression of our real lives, but spendthrifts who toil and sweat and do not even always play the game fairly in getting, only to pour it out like water for shams and make-believes, for borrowed finery, for extraneous and barbaric displays of meaningless trinkets and stolen and insignificant architectural forms. We architects talk expansively and mysteriously about style, referring to the cast-off and outworn raiment of the past; and about design, meaning the limping, patched-up abortion of

(Continued page 109)



THE HUNNEWELL GARDEN, WELLESLEY, MASS.

T. E. Marr, Photo.

(Continued from page 107)

readjusted form. But there is no mystery about the problem of house designing, although there is mystery in the unknown process of design—the quick-flashing subjective answer to the objective problems—that is the joy of all real creation. A house is simply walls and windows, partitions and doors, floors and roof, stairways, closets and plumbing—that is all. But to be architecture, it must be something more. There must enter in other and more vital elements—the human being who has developed far enough to demand these, needs much more. But our sham, practical age has centered its efforts on these bodily requirements only, at least for others, thinking it enough that the house of the poor man should satisfy the artificial aestheticism of the cultured at best, and should merely keep him alive and exploitable at the worst.

You say the craftsman does not need to be surrounded by the beautiful—that if he has sanitary plumbing it is enough. How, then, should you hope for intelligent or even honest construction and adornment of your own house which he must build? You say that your mill operators have neither intelligence nor taste to demand the artistic. Then reform the methods of your boasted production that make them what they are! You can't have a civilization for a minority class, and the germ born in the sweat-shop breeds in the parlor, both physically and spiritually.

And these matters of brick and stone are very close to the spirit, but in the "how," not in the "how much." Just as a business matter, it takes no more material to build a beautiful house than an ugly one, and it takes less work, for most of the ugliness is attained by the addition of the unnecessary and unmeaning, and most of the beauty by simple directness and the elimination of extraneous detail. But you cannot attain beauty by the education of architects and the ignoring of the needs and powers of the common man, rich or poor. Architecture is the inevitable flower of real civilization, not the wax imitation under the smug glass of exclusion that adorns the stilted mantel of cutaneous cultures.

Now, I know that you will repudiate me and my philosophy, protesting that you do not have wax flowers on your mantelpieces. No, but your grandmothers did, and you have your near-Classic architecture, the same exquisite and exclusive taste for the dead, and I am not at all sure that you will not soon be back to the wax flowers. You are flirting with the hoopskirts of the past—the next step in your renaissance of dress, and you already cover your walls with the pop-eyed wall coverings of the early Victorian, and clutter up your rooms with their elaborate inlaid and veneered furniture (less the honest construction), which half-culture calls Chippendale, although that worthy made no inlaid furniture. Oh, yes, you are headed for the wax flowers all right.

How, then, should we go about creating a real, vital domestic architecture? Apply William Morris's saying as to furnishing your house. "Have nothing in your house that you do not know to be useful and believe to be beautiful." Be a child. Ask why? If you are consistent you may drive your architect crazy, or to thinking, but you will save your house. If you ask your architect why he puts this or that thing on, or if he ask himself, and his answer is because he believes it to be beautiful, insist on the first and more important part of the test. If the architect is self-insistent on knowing why he is putting on ornament—and most of it is put on—he will either have to admit to himself that he is dishonest, or leave it off, and then his real work will begin. The

subtle line that expresses purpose beautifully is far harder of attainment than the most gorgeous enrichment. The Japanese gentleman of taste, a taste which to ours is as fine gold is to fine gilding, drinks tea out of a Satsuma bowl, but it is not the Satsuma of embossed gold and hectic color, but the simplest of forms, with a surface that is crackled to the eye but velvet soft to the cheek, and with no ornament other than a simple written sentiment without and a drawing in three strokes of Fujiama within, and even this in a faded black. We might well, but for one thing, adopt the Japanese method of house adornment, perfectly plain walls and wood frames guiltless of oil or varnish, and just one of his many treasures for its adornment. But, alas, we haven't the treasures. Yet, we can adopt the principle that ornament must be good enough to look at more than once, good enough to live with, or it mustn't be there at all. The moldings and ornaments dictated by reason and purpose and not by the styles of the past are very few.

When your architect asks you what style of house you want, tell him domestic. And when he suggests Elizabethan or Spanish or Italian, still insist "domestic." A house may be English or French or Italian, but a home must be domestic. The better "Elizabethan" a house is, the worse domestic architecture it is, except in Elizabethan England. Even though we are in blood and life more dominantly British than anything other than American, we are no longer even English colonists.

Of course, culture always tends to cling to the elegancies of the past. It is the shadow of the past that is the very soul of culture. But suppose the past had also been "cultured" in this sense? Then we could have had no precedent and no culture. It is ours to pick over the scrap-heap of the past, putting its few vital records into the pocket of our minds, and, with knowledge enough, and hope unbounded, to turn our eyes to the future.

A new architecture is always struggling, Phoenix-like, to arise out of the ashes of the old, but if we strangle it in the ceremonies of the past, how shall it spring into effulgent life? Painting and sculpture and song may content themselves with yesterday. Architecture is of to-morrow.

There are few materials that are not fit to build with. It is in the misuse of them that disaster comes. When you use wood treat it as wood, even though it be painted. Stop using silly cut stone details and stone construction when you are building in other material. Use stone, plaster, brick, concrete, tile, anything you will, but use them for what they are, and let their qualities be shown forth as well as their purpose, and above all keep ornament out unless you can get real craftsmen to put it in, and even then it must tell some story of purpose or interests. Cover your floors with carpets if you must, and rugs if you can, but the carpets must be of the simplest and without distracting detail, while the rugs may be as distracting as possible. For the rug is individual, even its repeats are not really repeats, while those of the carpet are deadly regular. And the rule for carpets will apply to wall coverings. I have seen many beautiful samples of elaborate wall-paper, but never a beautiful room papered with them. The more interesting they are, the more the individual spot in them attracts attention and interest, the worse it is when that spot of interest is hurled broadcast about a room in meaningless repetition. Use wall-papers as backgrounds, either plain or in patterns that are little more than texture to the eye, used so that they are entirely defensible. Paint on them if you have anything to say, but don't

flatter yourselves that the good sellers of the store windows are in good taste because they are the momentary vogue. Vogue and stylishness are the evanescent vulgarities of the élite, but taste and style are permanent attributes of truth. They are the inevitable expressions of sincere, creative life, expending itself in the service of humanity.

THE GENERAL PUBLIC AND ARCHITECTS.

SIDNEY WARREN.

AMONG architects, and perhaps we may add among artists generally, it has long been a subject of regret that architecture, of all the arts, is the one least appreciated by the public; and the reasons most generally given for this have amounted almost to accusation. The architects attribute it to want of artistic perception on the part of the public, and urge education in art as the remedy; while the public are inclined to regard architects as a very unpractical body of men, whose employment is desirable, perhaps, where some public building has to be erected, but quite unnecessary for less important work. In other words, they look upon the architect as of no practical value, and art as quite superfluous in any but monumental works. It may be well for once to examine the subject from the point of view of the public; to consider the practical and scientific side of architecture; to inquire if there be any degree of truth in the statement that the profession is lacking in these qualities; and to try and ascertain if, and in what way, its sphere of usefulness could be extended so as to raise it in the public estimation. It may be conceded that architecture is a constructive art, and its profession a many-sided one. Domestic and street architecture, with which, for the moment, we are mainly concerned, consists not merely in designing individual houses or shops, with their appurtenances and drainage as parts of a street, but should also be concerned in the laying out of the streets themselves as parts of the estate, which in its turn should be considered as part of the village or town. Unfortunately, under existing conditions it appears to be practically impossible for the architect to control the whole of these. The landowner considers his rent-roll, and the engineer considers the gradients of his roads and sewers. The best plan is the best compromise; but too often the compromise is based solely on the above considerations. How often does one hear it remarked how very dismal and dreary such-and-such a street is! The architecture may be, and probably is, bad; but this of itself it not sufficient to call forth such a remark from the average layman. On investigation, it will most likely be found that these streets have been laid out without any regard to aspect—possibly the most important point in the whole problem, and one which directly concerns the health of the inhabitants and the degree of success of its architectural treatment. The popular idea limits the science of sanitation to sewers, drains, and plumbers' fittings; but an architect should be a thorough sanitarian in a broader sense than this. He should, among other things, understand the value of direct sunlight which, as a cleansing agent, is second only to water: for perfect cleanliness both agents are necessary. One of the aims of an architect should be to obtain all the sunlight possible, both in streets and houses. It is part of the problem which he has to solve—a problem rendered all the more difficult by the present haphazard method of laying out our streets. Given due scope and proper training, the architect is second to none in his power to prevent disease—particularly such ailments as are due to a generally low

standard of health, not easily traceable to any definite cause.

In these two essentials to the exercise, by the architect, of his true functions, scope, and proper training, the young architect of to-day has constantly more and more opportunities of obtaining a proper training; but scope must come from the outside. It must be obvious to any man with a knowledge of sanitary science and building, that the present system of taking over and adding to the city or town an estate over the laying out of which little or no control has been exercised, has been as disastrous to town planning as the system of allowing any charlatan to erect buildings, subject only to the inspection of the building inspector, has been to good building. This can be said without disrespect to any of the officials named, for they have been set an impossible task, as the thousands of badly-built houses in the suburbs of all our large towns at the present moment bear witness. Looking at the matter from the point of view of the public welfare, it is not too much to say that no amount of official inspection or control can make up for the removal of responsibility from the right shoulders—those of the building owner or the private architectural practitioner, whom he ought to employ at his own cost, and whose aim it should be to so design towns, estates, and houses as to secure the maximum of health, both of mind and body, for their occupants. For lack of scope, caused by the responsibility for such matters having been taken out of his hands and put in those of rate-paid officials and local governing bodies, no blame attaches to the architect. It is equally his misfortune and that of the public, as it is also a misfortune that so many estates are laid out by estate agents, the best of whom certainly study the subject, but solely, it often seems, from a financial standpoint, for the houses erected on such estates rarely show evidence of having been designed with any higher motive. In the other matter of an architect's training, this, as in all professions, is a matter of degree; but it may fairly be questioned whether, in any other profession so necessary to the public welfare, skill is such a variable quantity as it is among those practicing architecture; and the reason for this is that it is not necessary to be trained as an architect before practicing as one. But if we confine our attention to those having any title at all to the term, it must be admitted that, whatever measure of justice there may be in the accusation that they are unpractical, there can be no doubt whatever that they very largely suffer reproach for errors which they never commit. It is astounding what hazy notions the great majority of the middle-class public possess as to what an architect is, what his duties are, and who employs him; and until they can be disabused of these notions the great bulk of the building in the country will be carried on in the present unskillful and haphazard fashion, to the great detriment both of public health and public taste. The man who buys or rents a house—one of a hundred, we will say, on a new building estate—never gives the architect a thought until some awkward bit of planning or faulty construction forces itself on his attention, when he immediately blames the architect—whom, by the way, he has never seen, nor has he even heard his name mentioned, but whom he supposes to be hovering somewhere in the background, a necessary evil, solely responsible for all that is bad in his house. As a matter of fact, the nearest traceable approach to an architect in connection with the estate is probably the man or boy in the agent's office who made the very crude eight-inch scale drawings by which, particularly as regards the elevation, the builder

has unfortunately to abide. Or it may be that the plots have been let subject only to houses of a certain value being erected on them, the design being submitted for the approval of the agent, who for this purpose styles himself a surveyor. The drawings in the case, such as they are, have probably been prepared by the builder himself, his son, or a young friend who has been through a course of scale drawing at a technical school.

The present system of estate development, too, militates strongly against the education of the public in architecture. The man of limited means, even if he be a man of taste, can but take the best ready-made house he can find. The public taste in things architectural can only be properly educated by beautiful streets and houses. The architect works in brick and stone, and in this form only can his scientific knowledge and artistic perception fully manifest themselves. By extending the field of operations of the competent architect, the community would gain largely in health of body and mind, and imperceptibly advance, by association and environment, in the appreciation of the beautiful. Again, the more general the employment of architects (properly so called) becomes, the less necessity will there be for rigid building Acts and by-laws, until we can contemplate a time when an architect shall be responsible for every building erected, of whatever class or size, and when building Acts and by-laws will only be necessary to strengthen his hand against obdurate clients, and not to restrict his inventiveness. Under the present system these are regularly ignored in some of their most important particulars.

GEOGRAPHY AND ARCHITECTURE.

CHAS. A. CUTLER.

THE connection between geography, as ordinarily understood, and architecture is not too obvious at first sight, even although we recognize generally that the great styles have always had their geographical centers, from which they have spread in accordance with political changes and geographical circumstances. In this way, and in the larger sense of geography, as now generally defined to include the consideration of such matters as trade routes and the commercial development of countries, the connection is much more plain, so that it may be of some interest to trace how these influences have acted and reacted upon one another in the past, if it be only with the idea of forecasting, so far as is within the limited capacity of human beings, what is likely to be the course of architectural development in times to come. Primarily, it appears that the great historic styles have had their origin in what are generally known as wealthy countries, which have been to such an extent isolated from their neighbors as to be free from undue external influence, and capable of development within themselves during long periods of peace. Perhaps it would be more accurate to say that such countries have contained a wealthy aristocracy than that they have themselves been intrinsically wealthy or wealth-producing; for it is a necessity, for the erection of great buildings, that there should be much money located in the hands of a few. There have been periods and places where this state of things has existed simultaneously with a generally high standard of living and ease, as in the case of Greece in Classic times, and of England in the Middle Ages; but it is also possible for a few people of great wealth to build magnificently, while the majority are leading sordid lives, in a state of semi-starvation. Under such circum-

stances, great palaces may arise; but there will hardly be a living art in which all are interested, permeating all ranks of society and all classes of building.

Considering first the case of Greece, it is notable that all its greater buildings were erected in a time of peace and great prosperity. Almost an island, situated at a point of the Mediterranean where Eastern and Western trade routes met, it was also wealth-producing in itself on account of its fertility, and possessed a magnificent building material in the beautiful Pentellic marble. But it was its geographical position which led to its being so greatly enriched by commerce with the extreme East, and even India, by way of the caravan route across the desert, through the port of Tyre; with Egypt on the south; and with Sicily and Southern Italy on the west. Thus its inhabitants were enabled to lead the leisured life of a cultured race, and the art of architecture necessarily flourished; for painting as we now understand it was practically unknown, and the whole artistic instincts of the people were centered on the buildings. Trading thus with East, South, and West, ideas were imbibed from each direction; but by filtration only, without too close contact, giving freedom for a high development, in consonance with the trend of the existing Grecian civilization. In turn, the influence of Greece reacted precisely along the same routes, and spread more particularly towards the East, especially after Alexander's great expedition—so much so that it is traceable in the ornamentation of the buildings of Northern India of a very much later date.

It was with the destruction of Tyre by Alexander, and the replacing of the Eastern trade route by another, which developed through the newly-formed city of Alexandria and the Red Sea, which seems to have terminated Greece's architectural supremacy. But the influence was sufficiently strong to outlast many centuries, and to implant its general character upon the work of the Roman Empire. So far as Roman architecture is distinct from the Greek, as it undoubtedly is in its constructional character, that, too, developed in a great center which was free from the horrors of war for many centuries; for Rome itself was peaceable, whatever may have been happening upon the borders of its dominions, and Roman architecture followed the routes of Roman trade and the course of Roman arms. It exerted little influence upon surrounding nations, but wherever the Romans went, there they built in the Roman manner. Thus the style of architecture was identical from Judea to Britain, and geography only comes in as a factor in so far as it controlled the expansion of the Roman Empire, which spread outwards from Italy as from a center, enclosing the whole of the Mediterranean like a lake, but never penetrating far either into Asia or Africa. Although one is often inclined to look upon Rome as a military power, this aspect of the matter shows that it was command of the Mediterranean Sea which rendered its expansion possible. The extension northwestwards, through Gaul to Britain, was something quite distinct. Rivers played a great part in this, and Roman towns and Roman buildings are found possibly more along the Rhine than in any other part of Europe north of the Alps, except in England, which could be reached by sea, as well as across the Continent.

Upon the eventual fall of Rome, it was its geographical position which rendered Constantinople the trading center of the world, and a place where the great Byzantine style of architecture was to arise, and where it was to spread again along the Eastern trading route across the desert into India,

as well as by sea along North Africa into Spain, and in modified form to follow the great European rivers northwards into Russia. Subsequently Venice also rose into prominence because of its position at the head of the Adriatic, concentrating the commerce from Constantinople and the East, and from the rich plains of Northern Italy. Originally selected by a few refugees from Aquileia, on account of the safety afforded by its muddy and sandy islands, it soon attracted so much of the Eastern trade that Constantinople fell into the second place. Holding the control of the sea, and unassailable by land, its position was ideal for architectural development. Possessing wealth, great building was possible; and it was so situated that it was able to assimilate all that was best of the architectural styles of other nations, and again to disseminate in return.

Geography also influenced the development of Romanesque architecture to a great extent. A stream of Byzantine influence passed northwards from Milan and the Lombardy Plains, across the great Alpine passes, to the Rhine, and thence along the great trade route which followed the course of that river, resulting in the production in that district of buildings having basilican plans and much pure Classic detail. Another more Southern trade route passed from the same district of Italy along the Riviera and subsequently northwards into the heart of France, a route which was followed by Eastern merchants, and thus naturally resulted in the transference to that part of Europe of a Byzantine class of work. The rising trade center of Paris drew together travelers from both routes, and resulted in an admixture of the two types of Romanesque. Further modifications were produced along the coast-line of France by the introduction of Scandinavian influence, due to the ravages of Northern pirates. This affected detail more than general forms, with the resulting production of what is known as Norman architecture, both in the northwestern parts of France and more particularly in England.

As time went on, and means of communication became more easy, and trade routes multiplied, so architectural styles have become more diffused. The old boundaries have been breaking down for some centuries past, and it looks now as if we were coming to a time when there would be great similarity in all parts of the world. The only distinctive styles a little while since were those of India, China, and Japan; but India, at least, is being rapidly brought under English influence, and Japan is becoming Europeanized, while as China is opened to Western traffic, so, it is to be feared, will Western architecture displace native China's work. The tendency is thus towards cosmopolitanism, only such distinction being discernible as a marked difference of climate may dictate, and influencing the domestic work more definitely than the great monuments. These, at present, at any rate, are similar in character over the whole of the civilized world—for trade routes are innumerable—the character, however, being dominated, as of old, by that which is in vogue in some great trading center.

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